

Title: Worlding the Balkans
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Films made in the Balkans, specifically in the post-Yugoslav space, in the last decade, move away from processing the trauma of the 1990s wars and instead turn outward, toward the elusive goal of either joining the EU or being legitimated as “European” as well as toward situating the Balkans in the context of global migrancy of labor increasingly knocking at the doors of Fortress Europe. Films like Zilnik’s *Fortress Europe* (2001) and Kozole’s *Spare Parts* (2003) show how the Balkans are increasingly deterritorialized as a self-contained discursive and political space as they not only become a new “bridge” to Europe for non-European or Eastern European immigrants but also an unexceptional liminal space where possibilities arise for solidarity with other disenfranchised multitudes. In a somewhat different manner, Paskaljevic’s *Honeymoons* (2009) establishes possible nodes of intra-Balkan solidarity as it highlights the shared tribulations of various Balkan migrants attempting to enter the EU. It is not yet clear what will become of such a project as the tone of the majority of these films is decidedly pessimistic, ending up in defeatism, and without envisioning any hope for effective agency. However, the very shift in their thematic and political concerns is significant in so far as it echoes other intellectual discourses in the region that seek to connect the Balkan situation to the global capitalist crisis and a critical reconsideration of the promise of EU integration.

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